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for who can tell what effect corrupting circumstances may produce," — meaning, of course, not as the words imply, "it may be that she was arraigned," but "it may be that she was guilty." We often find unauthorized words and phrases. To "realize," used in the sense of "imagine," or "believe," occurs some twenty or thirty times. The expression "rapt into future times," quoted from Pope, is written "wrapt" — which makes it absurd. But the expression that we have most objection to is the unmitigated barbarism, "was enabled to *loan* the asylum of his persecuted parents," &c. We remember, that the Adjutant-general of the Commonwealth was charged last winter, by the learned chairman of a legislative Committee, with having "*loaned*" the arms of the State, — and he confessed the truth of the charge. We were not surprised at the punishment which followed. There is no telling what people who *loan* things will do next.

We touch upon these little points, because, though small, they are real blemishes in a work of elegant literature; and in all such works, the purity of our language should be most scrupulously guarded.

3. — 'OMHPOT FIΛIAΣ. *Litera Digamma restituta, ad Metri Leges redegit et Notatione brevi illustravit* THOMAS SHAW BRANDRETH. Londini: Gulielmus Pickering. 2 vol. 1841.

THESE two beautiful volumes have tempted us to read again the old Chian Bard's immortal rhapsodies. No edition that we have yet seen is more attractive in its external appearance, or more tastefully and elegantly *got up*, as the modern phrase has it. Extreme care has been taken that it should be accurately printed; and the text is accompanied by Latin notes, drawn up with excellent judgment, and showing sound learning on the part of the editor. They are brief, but always to the point, and generally what the reader of Homer requires. Sometimes they turn upon critical points relating to the text, but more frequently they explain the construction and interpretation. The notes of the former kind, the reader will find frequent occasion to question; with those of the latter, though on some vexed questions he may differ from the author, he will generally agree. This part of Mr. Brandreth's work is done with admirable taste and ability.

This edition of the *Iliad*, however, has two peculiarities, on which the opinions of most scholars will widely vary from Mr. Brandreth's. The editor has seen fit to omit the accents, and to insert the *digamma*. We confess, that we are opposed to both

of these attempts to restore what can only be an imagined purity of the Homeric text. It is quite true, that the accentual signs were not used in writing until centuries after the Homeric poems were composed; but accents themselves, which these signs visibly represented, of course belong to the earliest forms of the language. They are closely related to the laws of Greek musical recitation, enter deeply into the system of quantity, and never can be set aside without great injury to the just pronunciation of the Greek language. These signs have been used in writing the language for more than two thousand years; and there can be no reasonable doubt, that, when they were invented, they represented *intonations* or *stresses* of voice, actually used in the Homeric age; and as they have, at this day, at least, the office of indicating in many cases, according to a beautifully regular system of principles, the quantity of the syllables on which they stand, or which they precede, it seems desirable to retain them. There are at least as strong reasons in favor of doing so, as in the case of the Hebrew points, which all Hebraists now agree in receiving. A person accustomed to the accents finds an unaccented text awkward and unseemly.

The other point, the application of the Digamma, is still less to be recommended. The sound represented by this obsolete character no doubt existed in the early Greek language. It was long retained in some of the dialects, and passed from the Æolic into the Latin tongue. But it soon disappeared from elegant discourse, or was changed into other and softer sounds. It was always uncouth, at least in many combinations; and with the refinement of speech, and the progress of poetical composition, the language freed itself from it, or so essentially modified it as to escape the cacophonous vulgarity. In plain truth, it was the cockneyism of the ancient Greek, and, under favor of classical ears, resembled the well known peculiarity in the pronunciation of Mr. Samivel Veller.

As we remarked, there can be no doubt of its existence in early times. The ancient grammarians and scholiasts mention it; it is found on coins and inscriptions. The famous Elean plate, carried to England by Sir William Gell, and which has been repeatedly published, especially by Boeckh, and Rose, exhibits the character most distinctly. The date of this document goes back to about six centuries before Christ; and this is some centuries later than the period of the Homeric compositions. But it is written in a local dialect, and records a transaction between two inconsiderable tribes; it can, therefore, prove nothing in regard to the usage in the great cultivated forms of the language.

Mr. Payne Knight, a most able but eccentric scholar, remoulded the *Iliad* according to his own whimsical views, until it be-

came difficult to recognise the venerable lineaments of Homer under this extraordinary disguise. His *Ελφιας*, and *Εοδυσσεια*, or in the corresponding cockney, Vilviad, and Vodyyssey, is in some respects a valuable work, but chiefly for the acute and learned Prolegomena. It will for ever remain a monument of the vast erudition and wonderful absurdity of that erratic scholar. Let us copy the first three lines of the Vilviad, and see how they read.

“Μηνιν αφειδε θεα, πηλεξιαδαϝ’ αχιλεϝος
 ολομενην φη μυ. ρι’ αχαιϝοις αλγε’ εθηκεν,
 πολλας δ’ ιφθιμοϝς πυυϝχας αϝιδι προιαπτσεν.”

Such is Knight's text ; without accent, without breathing, without capitals, the double and triple consonants resolved ; and with this copious infusion of the Digamma. Our readers will be able to form some idea of the effect of all these improvements, by the following specimen of a digammated *Paradise Lost*.

vof man's first disvobedivence vand the fruit
 vof that forbidden tree, vwhose mortal taste
 brought death vinto the vorld vand vall our voe
 vith loss vof veden, 'till vone greater man
 restore vus vand regain the blissful seat,
 sing evenly muse, that von the secret top
 vof voreb vor vof sinavi didst vinspire, &c.

Bentley's famous edition of Milton will have to yield the palm when the digammated *Paradise* makes its appearance.

Mr. Brandreth's good sense has saved him from the learned aberrations of Knight ; and yet his use of the digamma, though comparatively moderate, is no more to be defended on principle than Knight's. In his well-written preface, he states the grounds upon which he has proceeded in the execution of his plan. “*Cum jam inter omnes constet, Homerum literam digamma in scriptis adhibuisse, neque sine eâ aut metri aut Grammaticæ ejus ratio stare possit,*” &c. Now we do not agree to the very first proposition, — the very basis on which the whole system rests. So far from all admitting that Homer used the letter digamma in his writings, there are many who believe, that Homer never used any letter at all, for the very good reason that, like some of the bards of chivalry in the Middle Ages, he could neither read nor write. This is not our own opinion, but it has had many and able supporters. He proceeds, a little further on ; “*Hiatus vitasse Homerum constat ; digamma, ut exhibui, mille septuagentos et quinquaginta circiter tollit ; alios circiter centum variis remediis sustuli.*” It is by no means evident, that Homer avoided the hiatus. The epic language, on the contrary, delighted in long-drawn vowel sounds ; the beautiful climate, the soft airs, and the delicious scenery of Ionia and the isles of Greece, favored the liquid melody which is produced by an abundance of vowels,

and this abundance leads inevitably to frequent examples of hiatus. The language of Herodotus, which retains many forms and varieties of the epic style, has this one characteristic most frequently. In our opinion, the *remedies* which Mr. Brandreth proposes are much worse than the disease, for besides applying the digamma, he alters the text whenever this remedy is ineffectual. Against all these proceedings, the arguments are strong, not to say irresistible; certainly, no considerations of metre and grammar can have much weight with any scholar, who views these questions unbiassed by learned whims and theories. In making up our opinion upon this subject, we must bear in mind, that the Greek language in Homer's time was copious, graphic, flexible, and plastic; and that its musical character was its most striking trait. The quantity of syllables, in many cases, was varied to suit the exigences of the verse; and this, in an age when musical recitation, accompanied by an instrument, was the mode of delivery, might be accomplished very easily. The distinction between long and short vowels was noted only in musical time; syllables might frequently be lengthened or shortened at the singer's will, according to the requisitions of the hexametrical rhythm; and as to the grammatical construction, the old bard of Chios never dreamed of the thousand and one philological niceties, which have been thrust upon him.

This musical character of the Homeric language would have been greatly impaired, if not entirely destroyed, by the existence of the Æolian cockneyism to the degree in which Payne Knight has applied it. It would have been difficult, not to say impossible, to chant the rhapsodies with this perpetually recurring vulgar provincialism; for, despite the ingenuity of learned editors, vulgar it was, and rejected it was by the polite speakers and writers in the best age of Greece. And any attempt to employ it,—suppose at the Panathenaic festival,—would have brought upon the unlucky rhapsodist a storm of ridicule from his critical audience. We make bold to say, that the Payne Knights of antiquity would never have repeated the experiment after a single trial.

These are a few of the general considerations against the introduction of the digamma. Historically viewed, the question is still more narrowed down. The *Iliad* and *Odyssey*, as we now have them, may be traced back, substantially, through the Alexandrian revisions, to the age of Pisistratus and his sons, when the greatest poetical talents of Greece were employed upon their arrangement and publication. That the Homeric poems were not materially altered at that time is shown by the fact, that the language, differing widely from the Attic, was not made to conform closely to the Athenian standard. These editors did not think the digamma belonged to the orthography of the *Iliad* and *Odyssey*; had they found it in their copies, or had the sound

been received at the time, the fidelity with which they adhered to the old epic forms in other respects proves, that they would not have ventured upon such a falsification as striking the digamma out. These revisions took place about the time of the Elean inscription. The digamma did exist, then, in some places, and in certain provincial dialects, at the time when the text of the *Iliad* and *Odyssey* was settled by the illustrious poets, whom the Athenian princes called to the work. The inference clearly is, that it was *only* a provincialism; that it had been for centuries only a provincialism; that it would have been a corruption of the Homeric text to introduce it; and thus, for the soundest reasons, it was not introduced. But modern editors, forgetting the musical flexibility of the Homeric language, insist upon enforcing the laws of prosody that were established long after Homer's time, and which have no strict application to his magnificent hexameter. His verses were chanted,—not printed, not read, not scanned syllable by syllable, with an immense apparatus of *arses*, and *theses*, and *casuras*, principal and secondary; and all the efforts of such digammato-maniacs as Payne Knight only serve to obscure and deform the poet's original brightness. Even supposing that Homer and the rhapsodists employed the digamma,—a supposition which is not to be readily admitted,—its omission in the text for the last twenty-five centuries would alone be a sufficient argument against all attempts at its restoration: for it is evident, that the restorer has, with very few exceptions, nothing but his own sagacity to guide him; and the sagacity of restorers, both in literature and art, is but a slender support to lean upon.

These remarks do not apply in their full force to Mr. Brandreth. Though his theory is quite as unfounded as Payne Knight's, his practice is far less paradoxical. For Knight's *Vilviad*, he gives us the comparatively reasonable form of the *Viliad*; and throughout in nearly the same proportion.

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4. — *The Anabasis of Xenophon; chiefly according to the Text of L. Dindorf; with Notes for the Use of Schools and Colleges*. By JOHN J. OWEN, Principal of the Cornelius Institute. New York: Leavitt & Trow. 1843. 12mo. pp. 366.

THIS is one of the best prepared classical school-books that have ever fallen under our notice. The romantic interest of the narrative, and the charms of Xenophon's incomparable style, have immortalized the retreat of the Ten Thousand, which would have occupied, at best, only an unimportant place in ancient history, had it been left to take its chance of being commemorated by any other than the graceful genius of the